JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

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Vol. V. No. 10. OCTOBER, 1929. PRICE SIXPENCE.

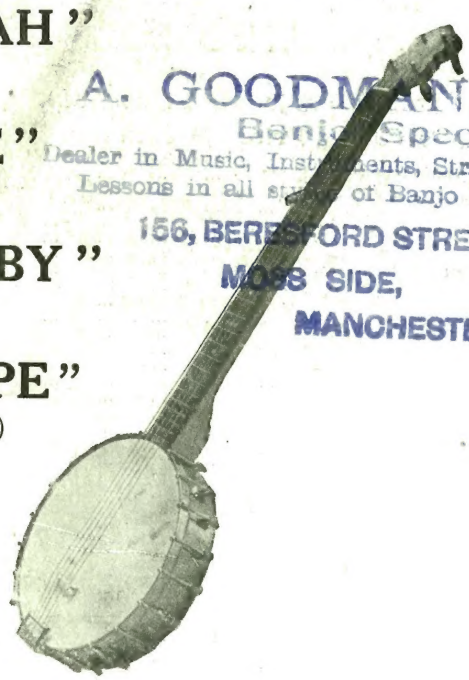
MUSIC IN THIS ISSUE

"DAINTY DINAH"
Mandoline Solo

"HOMENAJE"
Guitar Solo

"COME ON BABY"
Plectrum Banjo Solo

"KALEIDOSCOPE"
Banjo Solo (Finger Style)



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A Correction.

The writer of the article "More about the Plectrum Guitar" in the September issue was Jimmie Edwards, and not Jimmie Green, as stated in that issue.

Broadcasting Date.

Eugene Earle will be broadcasting from 5 GB on October 14th, afternoon and evening.

RETROSPECT.

RETROSPECTIVE views are always interesting inasmuch as they tell us by contrast of our position to-day as to whether we are advancing, declining, or sticking in the same old groove.

When we look at what a banjo solo was, both as regards composer and executant some forty years ago, one may safely say that this study has never reached the pitch of perfection as it has done to-day ; in fact, 1929 may be described as The Golden Age of the Banjo.

A question arises, will it last ? There have been great events in other directions that have faded out ; noticeably the Harlequinade of the Xmas pantomimes, Burlesques of the Lydia Thompson and Lionel Brough school, the Mohawk Minstrels, Moore and Burgess Minstrels, etc. ; those of you who remember these entertainments will tell you how great they were in their day, and yet—

When we look at the galaxy of talent engaged for the Wigmore Hall concert for October 12th, it is obvious that greater performers cannot be found or imagined ; this is the result of many years hard work and study, to be concentrated into one evening's performance. Will this pitch of perfection last ? The pendulum can only swing so far ; is there promise of equally great players coming along that will take the place of Cammeyer, Oakley, Sheaff and Morley ?

The banjo has too great a hold to be uprooted, but, future players—that's the point. Now's the chance for you embryo players, you will be wanted, Carpe Diem.

In the future grandpapa may be saying : "Talk of modern banjoists—if you could have heard the players when I was your age, at the Wigmore Hall concert in 1929, you would then know what real banjo playing is as compared to these players of to-day."

Lucky metropolitans to have so great a treat within your reach. Think of the poor Cinderellas of the Midlands, who have to remain at home, and no fairy godmother to take pity on them.

ALFRED BANNER.

The Guitar Solo.

THE meaning of the title is a token of devout affection and esteem. The general tone of the composition is calm sadness; the pace, which is fairly slow, is somewhat hastened (affrettato-in places, which impart to the music a touch of bright) ness. This remark also applies to the frequent groups of five demisemiquavers to be played in the time of a quaver; the fact, however, that these groups begin *forte* on a high note and diminish gradually to *piano* on a low note enhances the elegiac character of the piece. The remainder should be clear, the varying expression, speed, and fingering being given as fully as it is possible on paper.

Capital B is used for barré, so that B5, for instance, in bar 7, means that the first finger stop the three strings at the fifth fret, the position being held right to the end of the hooked line to complete the bar.

When thought necessary the actual string is indicated by figures in round brackets or circles, as in bar 14, when the first finger stops the C♯ on the second string, and the fourth finger slides from the fifth to the eighth fret of the fourth string to get B♭.

The small letters p, i, m, a —as explained before*— stand for :—

p—pollex or thumb.
i —index or forefinger.
m—middle finger.
a—annutary or third finger.

These markings are useful to remember, as they are the same in French, Italian and Spanish music. In Spanish music the word for thumb, *pulgar*, is sometimes written against the wavy line of a chord, denoting that the thumb is to dash through the strings from the lowest to the highest note. In our solo the first finger is used in a simlar but reverse manner. If you look at the third bar you will see that the quintolet is marked *i* followed by a wavy line; the same occurs in a double group in bar 5. In this the first finger runs over the arpeggio with a swift movement, the thumb takes up the next group and plays three notes of it, leaving the following to the three fingers. Again the first finger is used with very good effect at the 26th bar to produce the harmonics of the six strings on the 12th fret, beginning on the highest note.

This style of playing arpeggio is—in a smaller scale—not unlike in effect as what is known as glissando in piano playing, and may be looked upon as an attenuated form of the popular *rasgueado*, which will be dealt with on another occasion. It occurs several times in Turina's "Fandanguillo," as fingered by A. Segovia, and of which there is a H.M.V. record.

It will be noticed that the runs of bars 36 and 37 are of a different nature. Here the thumb may be considered to begin with a rest, letting the first and second fingers to go through the seven notes as far as the sextolet. The first note of this group is now played with either the 2nd finger or the thumb, the remaining notes of the legato being made, with the fingers of the left hand only, by ascending and descending slurs, the right hand enjoying a thorough rest. The slide at the end of the run, bar 37, means that the third finger has to keep on the fourth string and slide to A, as in the next chord, the first finger taken up its position on the fifth fret of the fifth string for the D, the B being played on the open string. Similarly, the slide of bar 32 is made by sliding the 3rd finger from the 2nd fret to B and E, and then returning it to A, seventh fret of the same string (the fourth).

The harmonics in bars 31 and 32 affect the whole chord, and are produced at the 12th and 5th frets respectively, while the octave harmonics of bar 47 relate only to the top notes, the bass being played with the thumb, and the harmonics with the third finger.‡

This solo is perhaps more difficult than it may appear at a first glance, but there is no reason why even the less advanced student should not try it. If nothing else, it will be an excellent practice for testing one's knowledge of *time*. Triplets, a natural development of 2/4 time, and a feature of Spanish music, occur frequently, together with the more usual divisions; other rhythms, such as groups of five, are not uncommon, with a great range of values in the notes, and in the alteration of speed and displacement of the accent, etc. Altogether a very valuable study. E. L. G.

* See KEYNOTES for Febuary, 1929.

† This fine solo may be procured from Mr. J. A. Turner at 2/-.

‡ See KEYNOTES for March, for fuller particulars on Oct. Hars.

PLECTRIST'S LEFT HAND—By E. T. Taylor.

ALMOST important point, and one that is very often neglected by amateur plectrum players, is that the right hand is dependent upon the left hand to a very great extent. This may seem quite obvious, and, of course, is so, but the fact remains that only too often the player concentrates his attention principally on the work of the right hand holding the plectrum, and leaves the left hand to take care of itself. This is specially so in single note runs, scale passages or arpeggios. The left hand fingers must be placed very firmly on the fingerboard, and the strings pressed as near to the frets as possible, *in exact time for the strokes of the plectrum*. If this is not done it will often be found that in the playing of rapid single notes the plectrum appears to get stuck in the strings, and in chord playing the result of ignoring this important matter is usually an unmusical, dead sound.

The left hand must receive great attention if success is to be attained. Plenty of *slow*, careful practice must be had in order to train the fingers to adopt the correct positions firmly and without hesitation, and to synchronize exactly with the strokes of the plectrum. Too many players practise and play too fast, and this is to be regretted on account of the many sacrifices made with regard to accuracy, without which, of course, a high standard of playing can never be reached.

The fingers should be held on the fingerboard as much as possible in order to avoid unnecessary movement, and in chord playing should glide from one position to another rather than be lifted bodily. Watch carefully that the fingers are not allowed to get on top of, or over, the frets. When playing melody and accompaniment, such as is found in the Trio of "Keep the Step!" the left hand finger holding the melody note should be retained in position (if at all possible) while the accompanying chord is being played.

In the cultivation of correct left hand technique perseverance and patience are required, and the student should by no means give up hope if his early efforts do not quite meet with the success he desires.

I would like to say that it has given me much pleasure recently to hear from several correspondents that they have gained benefit by following carefully the advice given in my recent articles on plectrum playing. It is nice to know that these contributions have been helpful, and I sincerely hope that this and future articles will be just as beneficial.

Have you your Tickets for the Concert? Book early to avoid disappointment.

THEORY OF MUSIC—IV.

By B. W. DYKES.

LAST lesson was concluded by showing the manner in which intervals were arrived at. I think I am justified in saying that the whole success of a piece of music depends upon the arrangement of the intervals, and the stress put on certain intervals by time or accent. This, then, practically comprises, in short, the superiority or inferiority of a solo. I would like the student for this month to work hard with a pencil and manuscript book, and write a series of exercises in all the major keys. It will be found after a very few days that the most remarkable progress is being made. A greater understanding of composition will be obtained by following out my suggestions herewith. First of all, commence writing an exercise starting on the note C; then play up and down in intervals of thirds, then fourths, fifths, sixths and sevenths, and finish with octaves. I should do this in two octave exercises. When you have done well at this, then do the same series of exercises commencing on the C♯. If a piece of music was suddenly placed before you written in the key of C♯ major—seven ♯'s—you would be very dubious about your ability to play it, but if you would only get a little more proficient at playing all the different intervals in this key you will find that it's just as easy as C major. I do not think any key signature in itself is any more difficult than another. It's only the thought of doing something that is more rarely done, and one must by the practice of intervals use the eye and hand in a more varied form.

The above exercises should first of all be practised in the sharp keys, then the flat keys and when proficiency has been gained, then start mixing the keys, and by altering a note here or there by sharpening or flattening on half tone you will find that you have gone into another key. I will give an example of what I mean. Commence playing the scale of C major, do one full scale, and to the D after the Upper Tonic, then you come back from this D to B♭ and commence playing a scale from this note; of course, you must *not* alter your key signature, but use accidentals before the notes B♭ and E♭; now in the same manner, when you reach B♭ upper Tonic go one interval higher—C, then drop back to G and play up that scale. Don't forget to make the B♭ and E♭ into naturals and add in the F♯. Write a good full two pages in your manuscript book as I have above described, using *no* key signature and you will be surprised after a very short time how your eye and hand will be able to run over a changing melody. Just give this a trial, and it will very much surprise you what a difference you will find in reading your music. The primary object of the above lesson is to show you how intervals are found, and to get the eye, mind and hand to work instantaneous. It will not be the slightest use practising the above if careful study is not given to the Interval Measurements.

When a week or two has been given to the above, then write and play the same sort of exercises in minor keys. Then combine the two.

A CONTINENTAL GUITARIST—Continued from Page 148.

the accompaniment. The theory of the idea was very good, but, of course, not very practical, because the notes were far too low to have any carrying power. In fact, I believe the real idea was that the two arms should add interest to the photo displayed in the porchway. After all, it is as important to attract the eye as the ear, as any theatrical man will tell you. That it succeeded was proved by our own attendance.

PLECTRUM BANJO & MANDOLINE MUSIC IN THIS ISSUE.—By E. T. TAYLOR.

"COME on, Baby!" is one of The Lawrence Wright Music Co.'s newest numbers, and is sure to be a big hit this season. It is very suitable for the plectrum banjo, and if the signs for fingering, and plectrum strokes, are carefully followed, it will be found quite easy to play. The two chords in bars 4 and 12 of the verse should be played in chord tremolo style, and, as indicated by the tie, the minim melody notes should be made to sound like one unchanged semibreve. A similar effect is encountered in bars 23 and 24 of the chorus. Those players who wish to have a pianoforte accompaniment to go with this solo should purchase the published song copy, price 6d., postage extra, obtainable from Messrs. John Alvey Turner.

The Editor has asked me to do something for the mandoline players this month, so I have made an arrangement of "Dainty Dinah" (the new solo for plectrum and tenor banjo, announced in last month's KEYNOTES) for their benefit. This is arranged so as to go with the published solos, as mentioned above, and should be useful for the purpose of community playing at club meetings. The player will find this to be a very effective solo indeed, yet it is quite easy to play. It should be played at a fairly lively tempo, but not too fast. The latter injunction is most important, as if the tempo is hurried the desired effect will not be obtained. Watch carefully the signs indicating intensity of sound. The fingers should be kept on the fingerboard as much as possible. An example of the benefit of taking notice of this point is found in the second bar (and similar bars) whereby retaining the second finger on the first note, C, the playing of the triplet in the same bar will be greatly simplified. Note that this triplet should be played with a down glide of the plectrum.

The playing of the Trio an octave higher the second time through will be much improved by the judicious use of position playing by those players who are sufficiently advanced. The whole of this movement may, however, be played in the first position by the student who has not yet mastered the art of position playing.

An excellent piano accompaniment may be obtained from Messrs. John Alvey Turner, price 1/-, postage extra. This accompaniment makes the solo doubly interesting, the third movement being particularly good, as it contains a very effective counter melody.

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A Continental Guitarist—By Jimmie Edwards.

SOME few weeks ago, while strolling with a friend through the native quarter of a well-known town in Switzerland, our attention was called by some rather good singing, which seemed to come from a building opposite. On crossing the road, we found the place to be queer mixture of a public house and a theatre. In the doorway hung photos of oddly assorted people ; some were extravagantly dressed, others extravagantly undressed, obviously vaudeville artists. The one that caught my eye, however, was a large portrait of a good looking man, in what I took to be national costume, holding a guitar. It was no ordinary instrument, it had two arms. On looking closely, one appeared to have six strings, the other (which was narrower and shorter) three strings. The first arm was in the usual position, the second joined the body a few inches to the left, and was set at a slight angle away from the other. Now I've often heard of different freak instruments, but have never had the luck of hearing one played. This seemed my opportunity, but unfortunately I could not read a word of the printed matter, so there was no knowing when he was due to appear. However, this difficulty was soon overcome. Standing just inside the door was a waitress, I beckoned her outside, pointed to the photo, to my watch, then registered on my face an expression of enquiry in correct Hollywood style. This met with immediate success. We were shown in and motioned to a table, while the lady made enquiries.

Naturally, I expected to find myself in some sort of ante-room or lounge, instead of which, we were in a hall which served as a theatre and a bar. It was not a large place ; the first half of the hall opposite was occupied by the bar, then came a crazy piano, while at the further end there was a small stage. Dotted about the floor were tables, around which sat the patrons, sipping various drinks, while talking to the other artists who were awaiting their turn. On the platform were a couple of singers, a large lady and a gentleman. These were evidetly in competition with the orchestra, who was valiantly banging his piano, in ineffective attempts to drown them. Meanwhile, our waitress had found the guitarist whom we were told would be the next act but one. Ordering a couple of drinks, we settled down to wait. At the close of the singing a man came round to collect money. I thought it unusual for the head waiter to collect payment for drinks, but everybody else paid, so presumably it was the custom. I offered him some money, of which he took twenty centimes. Two pence, for two wines ! Honestly, we were too nervous to drink it at a penny a glass. However, a few cautious sips satisfied us that it was quite good. We soon finished this, and I was wondering what was Swiss for " tankard of wine, please," when a lady came round and adroitly collected another twopence. This aroused my suspicions, then I realised it all. The custom was evidently to walk in and out when one please custom was evidently to walk in and out when one pleased, but to pay a penny a head for every turn which you saw. I immediately stopped puzzling what was Swiss for " tankard," and gave my attention to the business in hand, for the guitarist was tuning up. He was disappointing. The turn consisted of singing three songs with a very softly played guitar accompaniment, which embraced the astounding variety of two chords, the tonic and D seventh of G. The strings on the extra arm where not used at all. Occasionally he would break into some rather good yodelling, but the instrumental part of the turn was unimpressive. I suppose there was no cause to grumble. Had a Swiss traveller heard English banjoists in our public houses, I doubt if he would have heard anything impressive. Still the problem of the extra arm had yet to be solved, so when he had finished I made my way to the rear of the stage, and by means of " sign language " asked the reason for the extra arm. He answered " contra bass," then played the three common chords of G, using one of the extra three strings for the first beat in each bar. Everything was then quite clear. Evidently the key of G was most suitable for his yodelling. So he arranged the songs in this key when ever possible, so that he could have the three strong notes (G, C and D) well down in the bass to enrich

Continued on Page 147

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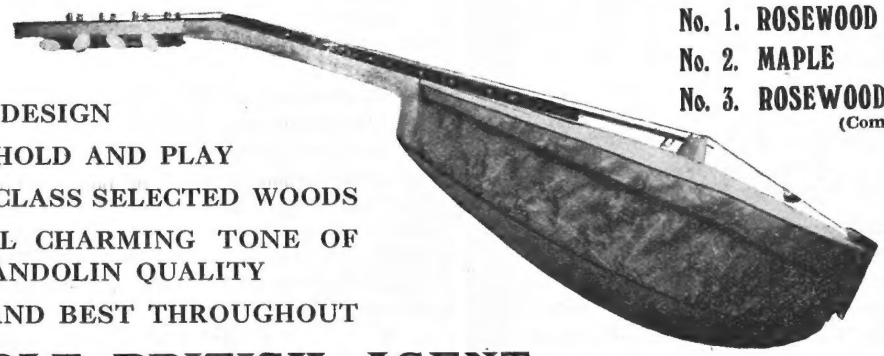

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B.M.G. Matters.—By. A. de Vekey.

FOLLOWING Mrs. Dolby's notes in the September issue re the formation of small parties featuring the fretted instruments—other than exclusively of the banjo family—a few remarks on the work and care necessary in maintaining an organisation of this kind, will, no doubt, be acceptable.

Firstly, our Serenaders have been in existence for seven years. For some little time before the actual formation of the party, we brought pupils together at their lessons, and interested them in playing together, duets, trios, etc., finding this method a great fillip to their studies, practice, and general enthusiasm. When ready, we banded them into a group, and have had a very successful run ever since.

Even during the summer months—the generally accepted " off " time for concert work—we have been particularly busy at fêtes, garden parties, carnivals, etc., our engagements during the summer season averaging one a week.

We have found that a fretted instrument organisation is a particularly effective, and very popular form of outdoor entertainment, but it must be " varied " a deal to please all sections of the audience.

Moreover, the repertoire for open air work has to be specially selected and arranged.

Our programme generally is as follows :—Mandoline and guitar ensemble ; Hawaiian steel guitar and ukulele ensemble ; banjo solos and duets (finger picking) ; mandoline and guitar duets ; unaccompanied mandoline solos ; songs, accompanied by steel guitar, ukuleles, guitars or banjos, according to their character.

Latterly, we have been working up some vibraphone solos, accompanied by the instruments we find suits the number best.

Just here, I may mention, that when Mr. and Mrs. Dolby recently visited our studios to hear the Serenaders, we had an impromptu run over, after the show and the Serenaders had dispersed, Mr. Dolby playing the banjo, and Andre (my youngest son) putting in an improvised obbligato on the vibraphone. The two instruments seemed to blend very delightfully, the absolute contrast between the crisp staccato of the banjo tones, and the organ like vibrating notes of the vibraphone. On the other hand, vibraphone solos, played with four hammers, and accompanied by either a mandoline and guitar, or steel guitar ensemble, would, I think, make a very attractive and novel concert item.

Our party now numbers seven, and we generally have to take about 20 instruments with us, all the members having been trained to play two or more instruments. We only use the piano for the banjo solos or duets, dispensing with it altogether for the items on the other instruments.

Each member is coached to play at intervals, and being trained, as mentioned, to double on other instruments, gives the necessary " variety " to the show, with the smallest number of performers.

If " altered tuning " mandoline solos are used, we take spare instruments, ready tuned, so that the numbers can follow in quick succession—with no " waits."

All tuning is done off the stage. All instruments—other than the banjos, which of course have to be tuned to the piano—are kept at one pitch—low. All instruments are tuned from one pitch pipe—not from " player to player."

It is a well-known fact that numerous parties are often formed, and after a few practices often disband for various reasons.

Some give a few concerts. Some don't give any. The causes of the breaking up of these parties are several. Lack of regular practices. Slackness of attendance. Good instruments mixed with faulty ones. Lack of harmony, or disagreement on some points.

I am of the opinion that a party should select their director, who should take absolute charge. His views may not be quite in accordance with the views of the other members of the party, but during the time he *is* in office, what he says should " go," and all the other members should do their utmost to carry out his rulings.

As regards keeping together, there is nothing so helpful in the way of sustaining interest, as plenty of engagements. This is the finest " tonic," and incentive to make one's best better than anything else, for with concerts coming round at fairly regular intervals, one simply has to keep fit, and here I might emphasise, that lack of sufficient concert work is more often than not a contributing cause of a party fizzling out, even after they have worked up well over a given period.

To run a show of this kind, with the minimum amount of trouble and the maximum amount of enjoyment and success, requires much care as regards " detail," that is not always in a way apparent, yet if neglected, mars what otherwise would have been a very successful performance.

These details include—apart from the ordinary practices—careful and frequent restringing, and systematic overhaul of instruments. As a proof of the benefits of care in these matters, I may mention that though we have been together some seven years, and fulfilled numerous engagements—sometimes under rather trying conditions—we have been unable to chronicle a single instance where anything went wrong at a show, everything being carried through without the slightest hitch, " wait " or oversight.

Frequent restringing is a vital necessity. If engagements run weekly—as they have done at one period—we let the one restringing last for two shows. If the engagements are " wider " apart, we restring for each engagement. Of course, there is a chance that a string might not break, even with less frequent restringing, but with the practices in between, they soon go " dead," and lose their liveliness and tone. Care is also taken on the double strung instruments to see the strings " pair " properly, and all gut strings are discarded unless perfectly true.

Machine heads, too, require attention, for it is a fact that even on some high grade instruments, the machines supplied are sometimes not all that could be desired, and do not give the best results in actual use.

A good machine may last for years, but there are many makes that give trouble, either at the start or after little use. These we immediately discard, replacing with either one or both sides as may be necessary, and of the type we feel will give the results we want.

It is too lengthy to go into at this writing, but it will suffice to say that careful attention to the many details necessary for the smooth running of a show, has enabled us to give a programme lasting two hours, even in the open air, without hardly touching the instruments—as regards tuning—barring slight attention to the gut and silk strung instruments.

With small parties playing only one type of instrument—not doubling on several others—the work is, of course, tremendously reduced, for they can just feature their particular items or item, and haven't the responsibility of the complete concert, with all the " traps " to take around.

Continued on Page 159.

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JOE MORLEY	... ENGLAND'S PREMIER BANJOIST
ALFRED CAMMEYER BERNARD SHEAFF	VIBRANTE ZITHER BANJO DUETS
MISS MARGERY WINTER	BANJOIST
MICHELE FASANO	THE WELL-KNOWN ITALIAN MANDOLINIST
J. EDWARDS	PLECTRUM BANJOIST
L. MACCANTI	SPANISH GUITAR
BERNARD SHEAFF MICHELE FASANO J. EDWARDS	BANJO, MANDOLINE AND GUITAR TRIOS
ALFRED CAMMEYER	VIBRANTE ZITHER BANJO SOLOS
JOE MORLEY MISS MARGERY WINTER	BANJO DUETS
BERNARD SHEAFF	VIBRANTE ZITHER BANJO SOLOS
MICHELE FASANO J. EDWARDS	MANDOLINE AND GUITAR SOLOS
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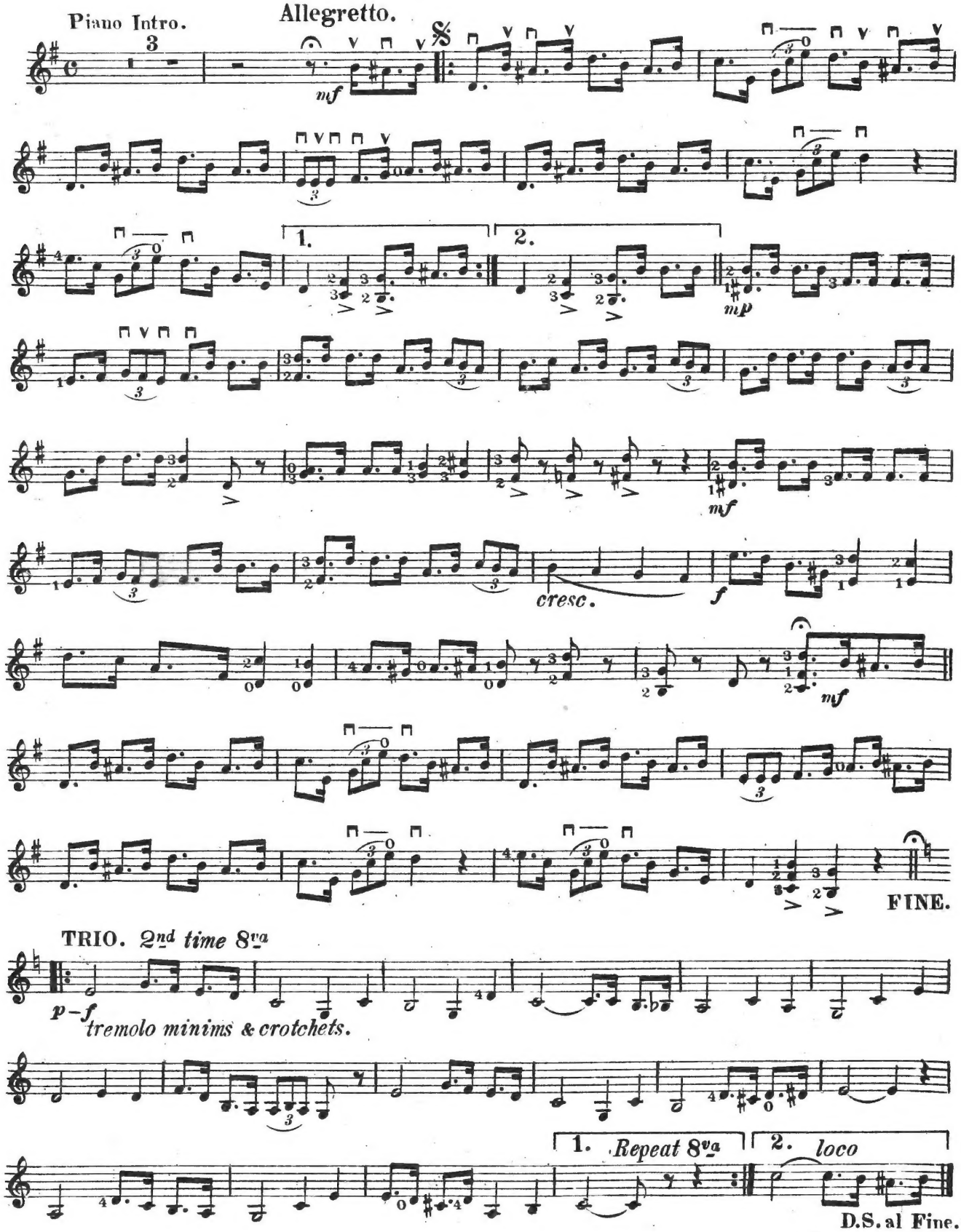
Dainty Dinah.

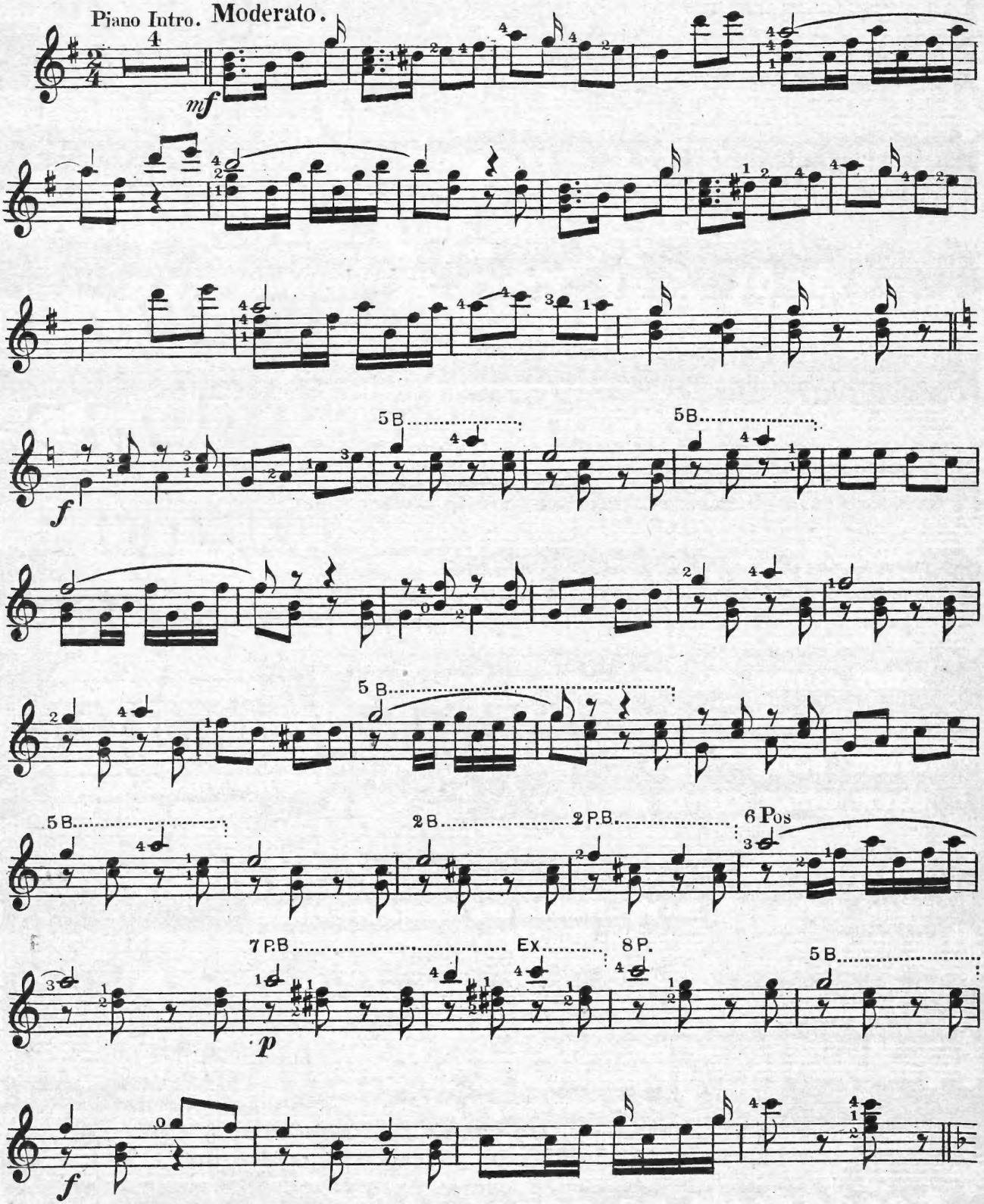
Arr. by ERNEST TAYLOR. MANDOLINE SOLO. DENNIS MAYE.

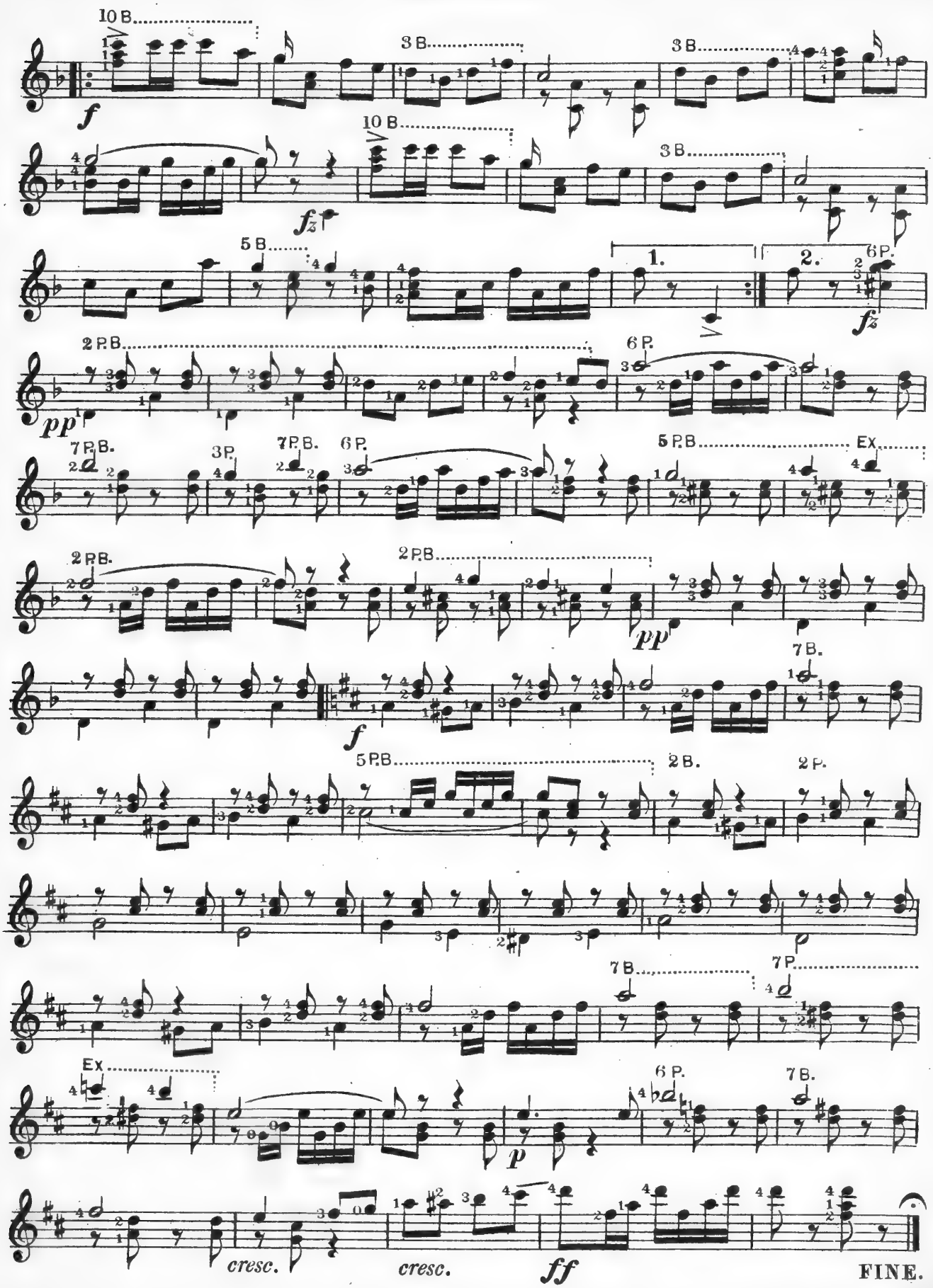


Kaleidoscope.

BANJO SOLO. **JIMMIE EDWARDS.**

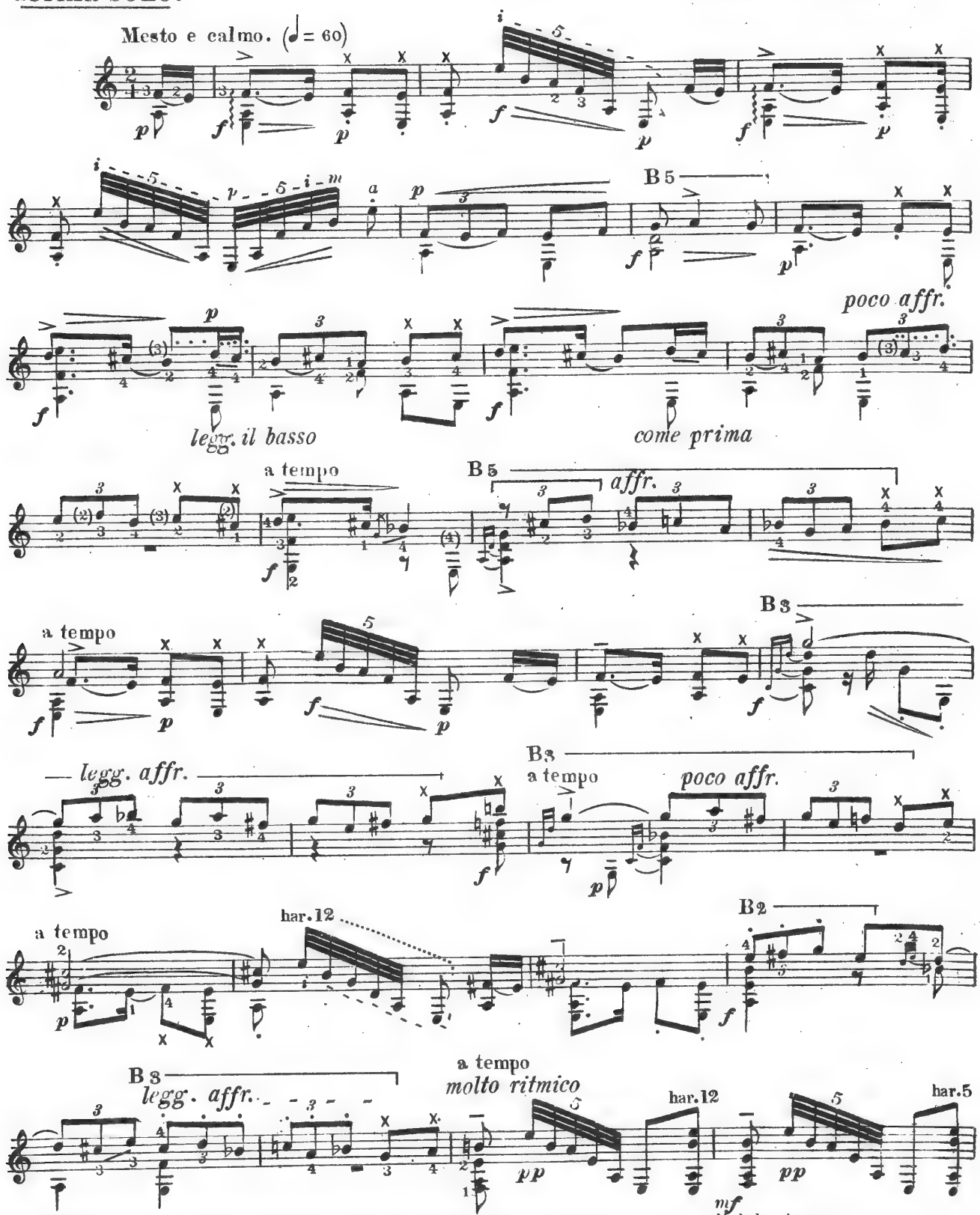
Finger style.



BANJO SOLO.

Oct./29.

Jimmie Edwards.

Homenaje.

GUITAR SOLO. **MANUEL de FALLA.**

N.B. The notes marked with a x should be accented according to style and very slightly ritenuto.

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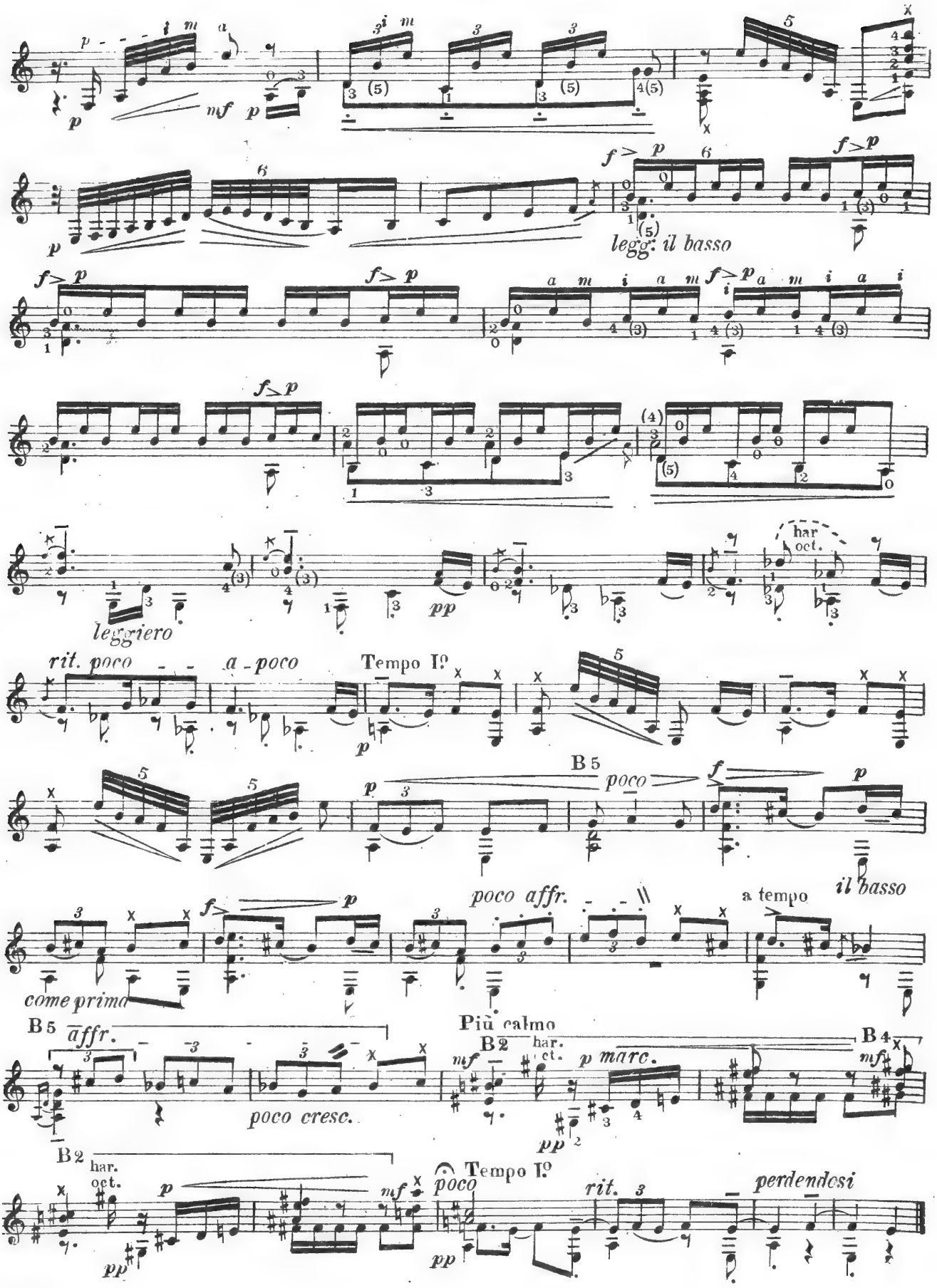
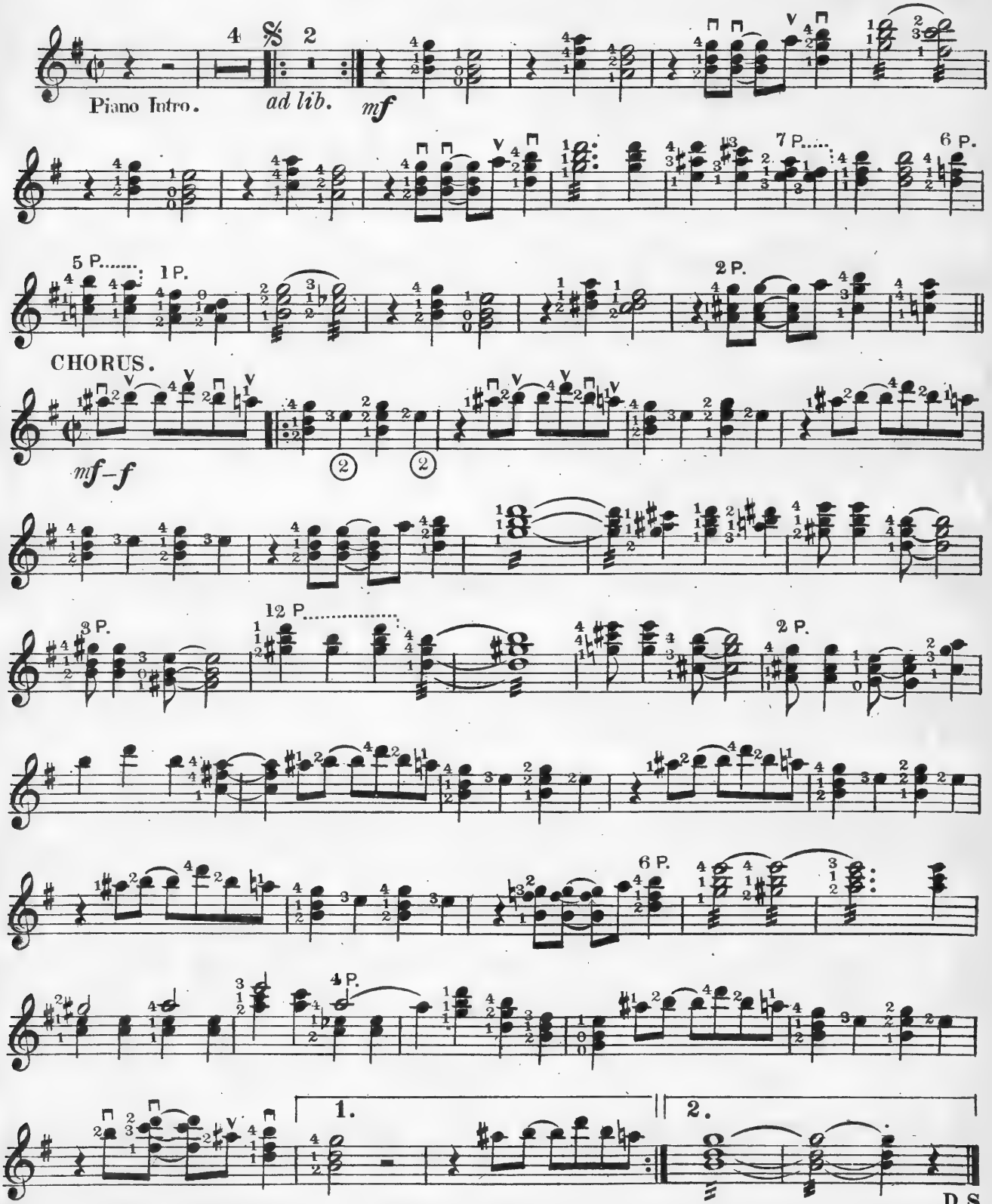

legg: il basso
leggiero
rit. poco
a - poco
Tempo Iº
har. oct.
poco
il basso
poco affr.
a tempo
come prima
Più calmo
affr.
poco cresc.
p marc.
Tempo Iº
perdendosi

Come on, Baby!

ARCHIE GOTTLER,
SIDNEY CLARE &
MACEO PINKARD.

Arr. by ERNEST TAYLOR. PLECTRUM BANJO SOLO.

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Oct./29.

JIMMIE EDWARDS.

KALEIDOSCOPE—By Jimmie Edwards.

"KALEIDOSCOPE," the solo in this issue, is written in a style which is unlike the usual solo, for the first movement does not keep repeating, as is the usual way.

We have instead more movements, embracing a variety of keys, with little or no repeats.

The student should try to imagine the solo as depicting a tour. The first movement can be the packing and departure, the second a sea voyage. The third can be some foreign capital, the next, in D minor, strongly suggests a desert scene, while the last could not be mistaken for anything but "homeward bound."

When once you have decided on the *meaning* of the piece, or to put it another way, the picture, which it is meant to describe, try adding suitable words. This is a wonderful aid to giving an interesting interpretation. Every solo is intended to express some idea, just the same as do these sentences. When speaking you use inflections of the voice to help the meaning. But if you were reciting some incomprehensible foreign tongue, then those inflections would doubtless be misplaced. It follows then, that were a solo meaningless to you, the expressions would be misplaced, resulting in the loss of the composer's message.

Try "Now were off on furlough and the world we're going to see" for the first three and a half bars, you'll find they fit nicely. For the second movement, "This old ship it loves to roll and sway" will suit the first four bars. A suggestion for the fourth movement is "Walking o'er the burning desert sands."

Even if you don't set words to the whole of it, just a phrase or two will add interest, and prove invaluable help to giving an interesting interpretation.

It was not until after this article was first written that the writer had a chance of hearing Grimshaw's recording of "Listen to this." In this the idea suggested above is used, the whole of the trio being sung. There is a typical "plantation" lyric, with a typical "banjo-ical" accompaniment, the whole making a very appealing movement. A record every banjoist should get.

A TRULY DELIGHTFUL HOUR.

MANDOLINES and guitars were heard in delightfully appropriate surroundings on Saturday, the 31st August, at the charming and historic house of Stoke Bruerne Park, Northants. Capt. The Hon. and Mrs. E. B. Meade kindly permitted the ballroom to be used for an entertainment on behalf of the funds of the local nursing association, and as the ballroom overlooks the wonderful Italian gardens and lake, the setting for the mandolines, mandola and guitar, played by the D'Alton Quartet, was really perfect.

Hawaiian music opened the programme—three steel guitars, Spanish guitar and ukulele rendering two numbers by Cramer and Hawaiian traditional music. Billy Mayerl, the celebrated pianist, was in great form, Stuart Bellas, with Oakley's "Marche de Concert" and "Cameo No. 2," accompanied by Billy Mayerl, showed what the zither-banjo is capable of, while the before-mentioned D'Alton Quartet gave selections from Matini, Billi, Toselli, and de Pietro.

A truly delightful "hour."

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The Blackpool Rally

By E. T. Taylor.

THE MANCHESTER B.M.G. CLUB. THE WINNING CLUB.

THE Rally of Banjo, Mandoline and Guitar Clubs at Blackpool on Sunday, September 15th, 1929, was indeed a great success, and the Birmingham Banjo Club are to be congratulated for organising such a grand event. Their energetic secretary, Mr. J. Webber, upon whose shoulders the bulk of the work had fallen, must have felt that his efforts had not been in vain when such a large and enthusiastic audience gathered together in the Tower Circus, all united by one great band of fellowship, namely, their love of the fretted instrument family.

The band contest for the "Rhythm" Shield, presented by Messrs. J. E. Dallas and Sons, Ltd., commenced at 6 o'clock, and from beginning to end we were thrilled by the music of banjos, mandolines and guitars, played together in unison.

Each band played the test piece, "Memories of the Past," and in addition one piece of their own choice, as follows:—Black's Bluebird Party (Manchester), "The Kilties" (Grimshaw); Breckfield Banjo Club, "Flying Cloud" (Weidt); Bolton B.M.G. Orchestra, "The Wedding of the Painted Doll" (Brown); Manchester B.M.G. Club, "Chinese Patrol" (Cammeyer); Blackpool B.M.G. Club, "Magnolia Waltz" (Morley); Birmingham Banjo Club, "Club March" (Kirby); Leeds B.M.G. Club, "Pompadour March" (Morley).

The judges, Messrs. Dave Thomas and Tarrant Bailey, junr., awarded the Shield to the Manchester B.M.G. Club, who gave a very fine performance. Blackpool B.M.G. Club and Breckfield Banjo Club tied for second place, both of these bands putting up a most excellent show. It would take too long to speak of each of the remaining bands individually, but I am sure it must have been a difficult matter to place them in order of merit, as all played very well indeed, the playing altogether being of a very high standard.

Prior to the presentation of the Shield, Mr. Dave Thomas gave a few hints which should prove most helpful to members of orchestras who may be entering for future contests. He pointed out a few of the weak points of the competing bands generally, such as weak attack, poor ensemble, ignoring of the conductor, faulty tuning (this was particularly noticeable on one or two occasions), and emphasized the necessity of a non-playing conductor. The latter point is, I consider, a particularly important one, and I am in entire agreement with Mr. Thomas in his desire to see the conductor wield the baton.

At the conclusion of the contest the audience showed their appreciation of the work done by Mr. Webber, and also the judges mentioned above, in no uncertain manner.

The concert programme which followed the contest was a very interesting one, the following items being rendered:—

Ken Kapua's Haiwaiian Trio, "One, Two, Three, Four" and "Hula Medley"; Ernest Jones and Alfred Kirby, "The Tired Marionette" (Kirby) and "A Joy Dance" (Kirby); Master Kenneth E. Lunn, "The Return of the Regiment" (Grimshaw); Master George E. Garnett, "Get Goin'" (Mandell) and "Lollipops" (Reser); Eugene Earle, "On the Razzle" (Earle) and "A Desert Breeze" (Earle); Tom Hampson and Harold Baker, "Medley." Community item, "Rugby Parade, conductor, Mr. Wood.

Mr. Eugene Earle made an admirable M.C., and the writer of this article acted as contest secretary.

During the afternoon a Conference was held, and was attended by delegates from the various clubs. It was decided to form a British Federation of banjoists, mandolinists and guitarists, and many matters in connection with same were discussed.

Yes, the rally was a great success. Many friendships were formed which will not easily be forgotten, and much has been done to further the interests of the instruments we love so well. I am sure that all readers of KEYNOTES who attended the rally will agree with me when I say that we are looking forward to next year's gathering already.

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BRISTOL B.M.G. CLUB.

MEETING, September 6th, 1929. Club, "To the Front" (Cammeyer), "Magnolia" (Morley), "Rule Britannia," "Tattoo" (Grimshaw); banjo solos, "Darktown Dandies" (Morley), "Hailstorm Jig" (Morley), Mr. Alf North; banjo duet, "Bunch of Keys" (Grimshaw), Mr. Ball and Son; banjo trio, "Pompadour" (Morley), The Bristol Trio, Messrs. Saunders, North and Sharp.

Further ensemble playing followed, and a very enjoyable evening spent. All players heartily welcome; a promising winter programme is being prepared. Full particulars: Hon. Secretary, Mr. D. Mulligan, 17, St. Vincent's Parade, Hatwells, Bristol.

Meeting, September 20th, 1929. Club, "My Ideal" (H. Nicholls), "Clematis Waltz" (Morley), "Clubmates" (Trois), "My Inspiration is You" (H. Nicholls); banjo duet, "Darktown Dandies" (Morley), Mr. Ball and Son; banjo solos, "Romance" (Cammeyer), "Kenilworth Polka" (Cammeyer), Mr. Alf North; banjo solo, "Schaeffers Jig" (Dallas), Mr. Jenkins; banjo solo, "Rugby Parade" (Oakley), Mr. Brazier; banjo duet, "Return of the Regiment" (Grimshaw); Messrs. Griffiths and W. Ball.

Further community playing finished up another enjoyable evening. Special programme, October 4th, and social evening to bid farewell to Hon. Secretary, Mr. Alf North and Hon. Pianist, Mrs. Alf North, who are shortly leaving to reside at Christchurch, New Zealand, where they propose to open a studio, and hope to meet all players interested in our instruments. The new Secretary for Bristol Club is Mr. D. Mulligan, 17, St. Vincent's Parade, Hatwells, Bristol, who will be glad to give all particulars and welcome new members.

THE PARKSTONE BANJO CLUB.

ON September 1st the Parkstone Banjo Club held a very successful outing to Larmer Tree Grounds, on the borders of Wilts and Dorset. An enjoyable motor-coach drive through "delectable Dorset" was followed by tea in the Grounds, after which, by kind permission of the owner, Captain Pitt-Rivers, the Club gave a musical programme from the Bandstand. The items included "Carolina Moon," "Banjo Oddity," "Cromartie," and other numbers by the Club, "White Coons" by Messrs. Oliver, Trewin and Wareham, songs with banjulele accompaniment by Mr. Strike, selections by the Wessex Banjo Quartet, and solos.

THE MANCHESTER B.M.G CLUB.

THE September meeting of the Manchester B.M.G. Club took place on September 12th, when the following solos were played: Mr. Tipping, "Mountaineer's March"; Mr. Mitchell, "An Indian Serenade,"; Mr. Hynes, "Happy go lucky"; Mr. Routledge, "A Banjo Vamp."

The community items followed with "A Spanish Romance," "The Kilties," "Return of the Regiment," "Tune Tonic" and "Nigger-Minstrels."

The rest of the evening was spent in practising the solos for the banjo band contest at Blackpool on Sunday, September 15th, and we are pleased to announce in our report our success in winning the "Rhythm" Challenge Shield. Many thanks are due to the Birmingham Club for organising the rally and contest—everything was admirably carried out.

THE BEACHCOMBERS, B.M.G. CLUB.

THE Beachcombers, B.M.G. Club held their 23rd meeting on September 9th at Leigh Hall College. The following numbers were played: Mr. Behar, banjo, "Jovial Huntsman," "Camptown Carnival," "Dancer's Dream"; W. H. Millis, "Sprig of Shillalagh," "Tattoo"; Mr. Rivers, "Summer Night"; Miss Gilling, "Frivolity"; Mr. Waddington, "March Hongroise"; guitar duet, Mrs. Waddington and Miss Hunter, "Reverie"; Mr. Henry mandoline, "Cavatina"; and several community numbers.

On Monday, October 7th, we hold our first meetin ;, beginning the second year of the Club. We shall be glad to give a hearty welcome to any new members who wish to join up. All particulars to W. H. Millis, Hon. Sec., 48, Cliffsea Grove, Leigh-on-Sea.

PRESTON B.M.G. CLUB.

THE usual monthly meeting of this club was held on September 11th, the following items being rendered:—

Community item, "A Banjo Vamp"; banjo solo, "Reverie in F," Mr. H. Parkinson; tenor guitar solo, "Enchantment," Mr. A. Peters; banjo solo, "Mister Jolliboy," Miss A. Ball; plectrum banjo solo, "Keep the Step!" Mr. J. Smith; tenor banjo solo, "Sugar and Spice," Mr. E. Burns; plectrum banjo solo, "Dainty Dinah," Mr. E. Taylor; tenor banjo solo, "Lollipops," Mr. P. Atkinson; banjo solo, "Big Boot Dance," Mr. F. Kearsley; plectrum banjo solo, "Coons' Carnival," Mr. G. Richardson. Misses Atkinson, Hunter, Morgan and Richardson all did excellent work at the piano.

B.M.G. Matters continued on page 149.

With Mrs. Dolby, I would be glad to see trios, quartets and larger parties formed in different centres, featuring the mandoline and guitar and the Hawaiian steel guitar ensembles. I know they would get endless enjoyment out of them, as well as being in great demand for various functions in their localities, to say nothing of helping along the business for teacher, maker and publisher.

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NORTH LONDON B.M.G. CLUB.

THE August meeting of the North London B.M.G. Club was marked by the presence of a number of talented visitors. Foremost among these were Messrs. Edwards and Brewer of the Ilford Club, who played four pieces composed by Mr. Edwards and recently published. Later in the programme a quartet consisting of Mr. and Mrs. Dolby and Messrs. G. J. and C. R. Sisley, of the London Club, played "Freckles" and "Circus Parade." Two other members of the London Club, Miss Winter and Miss Holland, also obliged. The Club was very pleased to receive these visitors, whose fine playing was greatly appreciated, and we should like to state that members of other B.M.G. clubs will always be made welcome at our meetings.

It is hoped that as many members as possible will be present on 27th October, as this meeting starts a new club year, and officers must be elected, and other business discussed.

THE ILFORD BANJO CLUB.

THE Ilford Banjo Club will give a concert at the Thompson Room, High Road, Ilford, on Thursday, the 14th of November. Full particulars are obtainable from the Hon. Secretary of the Club, Mr. J. Edwards, and Mr. G. A. Keeler, the well-known player and writer on banjo topics will definitely appear amongst the artists.

The September meeting of the Club—the 20th since its auguration—was held on the 9th instant. The following items were played ensemble: "Nigger Minstrels" (Grimshaw), "Sunny Jack," "Return of the "Vanquished" (Edwards); "Bonnie Scotland" (Kennedy).

Mr. Keeler delighted the company present with one of his own compositions and Mr. W. M. Brewer also rendered a composition of his own, entitled "Will o' the Wisp." Other items were given as follows:—

Plectrum banjo solos, "When I met Connie in the Cornfield," Mr. Williams; Selections from "Funny Face," Mr. Carr; "Just Smile," Mr. Worts; banjo duets, "Zarana," Messrs. Greenslade and Brewer; "Marche en Passant," Messrs. Edwards and Ullyett; banjo solos, "Caprice" (Edwards), Mr. Stanley Constantine; "Cheerio," Mr. Butler.

"THE STRAND" B.M.G. CLUB.

"THE STRAND" B.M.G. Club (Derby and district) held their September meeting in the studio of Messrs. Edgar Horne & Co. on the 7th ult. In addition to various concerted items, quite a number of items were played by members as solos, duets, trios, etc., and included were:

Mandoline duets, with banjulele accompaniment, "Carolina Moon," "Honolulu Song Bird," "Moonlight and you," Miss H. Dawson, Mrs. Elsie Dawson, Mr. Alec Nixon; Hawaiaian guitar solo, with Spanish guitar accompaniment, "Momi" (Crawford), Mrs. E. Dawson, Mr. A. Dawson; trio, banjos and mandoline, "Stars are Shining" (Grimshaw), Miss D. Winfield, Mrs. Dawson, Miss H. Dawson; banjo, mandoline, guitar trios, "Butterfly" (Andreef), "Pierrot's Serenade" (Paroletti), Mrs. Dawson, Miss H. Dawson, Mr. A. Dawson; banjo solo, "Andante and Waltz" (Cammeyer), Miss D. Winfield; mandoline duets, with banjulele accompaniment, "That funny melody," "Laugh Clown Laugh," "Shinaniki-da," Miss H. Dawson, Mrs. Dawson, Mr. Alec Nixon; banjo duet, "Nuts and Wine" (Morley), Miss D. Winfield, Mrs. E. Dawson.

THE LONDON B.M.G. CLUB.

THE monthly meeting of the above club was held, as usual, on August 12th, and Major F. A. Ackerman took the Chair.

Rotational playing took place as follows:

Mr. R. W. E. Poll, "Bonnie Scotland"; Mr. M. D. Berry, "In Honeyland"; Mr. Pat Lavender, "Bonnie Scotland,"; Mr. W. H. Bishop, "White Coons"; Mr. J. C. Robertson, "Bolero"; Mr. F. C. Musselbrook-"Caprice Accidental"; Mr. W. Thurlow, "Narcissus"; Mr. M. Dolby, "To the Front"; Mr. G. Mills, "Senegambian Revels"; Mr. A. J. Lee, Selection "Martha."

A fifteen minute recital was given by Mr. A. D. Shuter, who played his own compositions, accompanied on the piano by Mrs. Shuter. His pieces, "Woodpeckers' Parade," "The Logan Stone," and "March" were greatly enjoyed.

Community playing also took place, which included two marches specially written for the Club.

The September meeting took place on September 9th, with Major Ackerman again in the Chair. The President, Mr. Bernard Sheaff, was welcomed to the meeting, and it was regretted that Mr. Joe Morley was unable to leave his house to attend the meeting owing to a slight accident to his foot.

The following players were called by the Chairman:—Mr. H. White, "Dainty Miss"; Mr. J. R. Aldred, "Chiltonian Valse"; Mr. A. J. Coates, "Coon Town Chimes"; Mr. G. J. Sisley, "Dance of the Moths"; Mr. C. R. Sisley, "Piece Characteristique"; Miss Winter, "Minuet"; Mr. H. P. Wollard, "Sonnet"; Mr. M. Dolby, "Cafe au Lait."

The member whose turn it was to give the fifteen minute recital was unavoidably absent. Mr. Pat Lavender, at a moment's notice, very kindly agreed to play in order that the sequence should not be broken. His playing was much appreciated, and his items were "Return of the Regiment," "Valse Sympathie" and "The Kilties" by Grimshaw, and "Freckles," by Morley.

The Chairman, amongst his announcements, reminded members that the Club's Annual Dinner takes place at Pagani's Restaurant on November 15th next, and, as usual, a big muster of members and friends is expected. The secretary, Miss Shuter, The Tower House, Harrow-on-the-Hill, will like to receive applications for tickets as early as possible. The Chairman also announced that all members were expected to enter for the competition for the Clifford Essex Trophy. This will take place at the meeting on October 14th, and the winner's name will be inscribed on the Cup. The evening's programme will be specially arranged in view of this competition.

BRISTOL B.M.G. CLUB.

MEETING, August 23rd, 1929. Club, "Magnolia Waltz" (Morley); "Clubmates" (Troise); "White Coons," (Payne); "Gallop de Promenade" (Pettit); banjo duet, "Fooling the Frets" (Grimshaw), Mr. Ball and Mr. W. Ball; banjo solos, "Darktown Dandies" (Morley); "Dream Dance" (Morley; Mr. Alf North; banjo solo, "Banjo Vamp" (Grimshaw), Miss Perrett; banjo solo, "Mexican Ride" (Grimshaw), Mr. Griffiths; banjo solo, "Pompadour" (Morley), Mr. Brazier; banjo solo, "Freckles" (Morley), Mr. W. Ball. An enjoyable evening was concluded with further ensemble playing.

Next meeting, September 6th, and fortnightly onwards. Full particulars, Alf North, 42, Knowle Road, Bristol.

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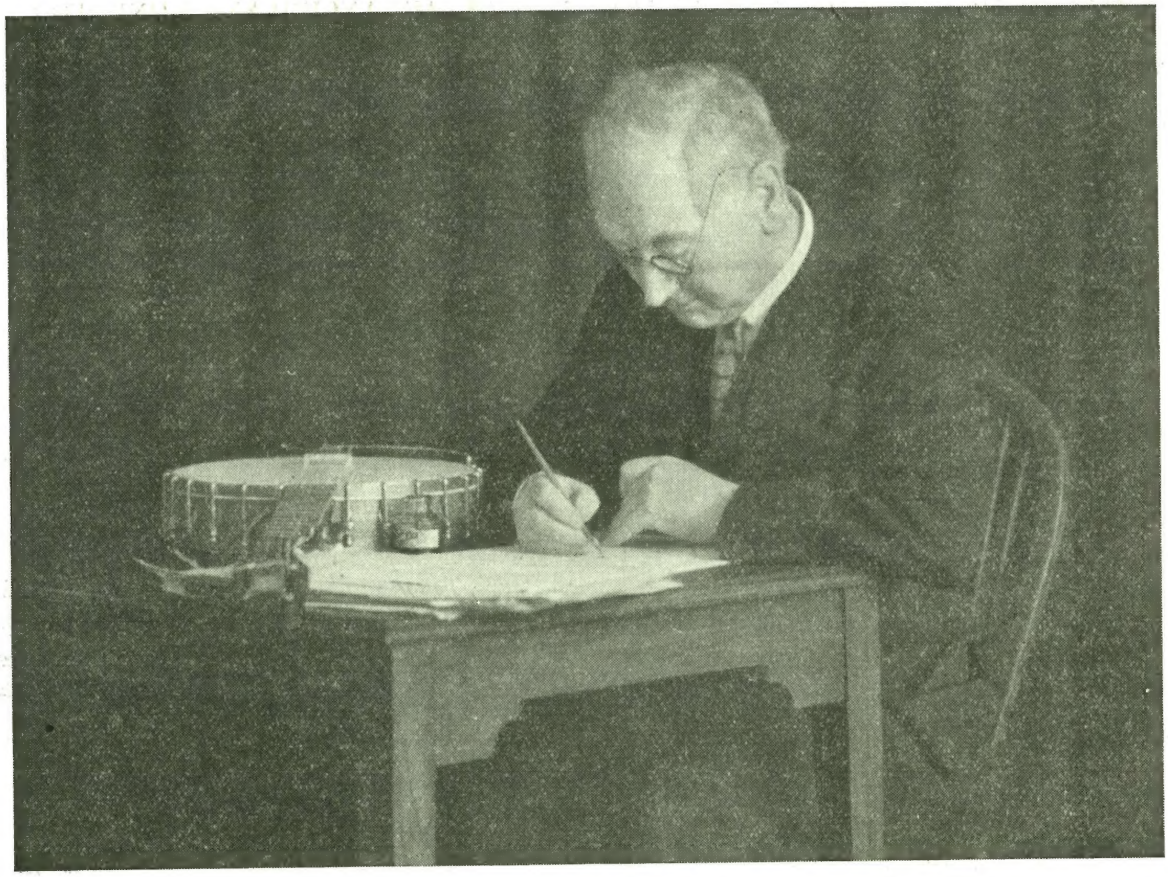

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